

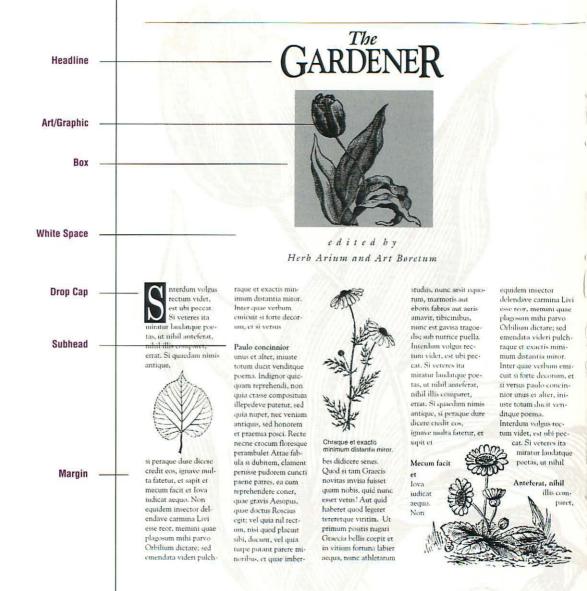
HE BASIC ELEMENTS OF DESIGN

Guidelines for Creating Professional-Looking Documents With Your LaserWriter



THE ELEMENTS OF DESIGN

In this book we will explore basic guidelines and techniques for using the visual elements shown in this illustration (as well as many other elements) in order to help you create more readable and persuasive documents.



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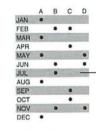
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Wraparound Text

Caption

Column

Chart

Rule

Gutter

Periisse pudorem

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. Apple Computer, Inc.

THE APPLE PUBLISHING SYSTEM

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	Publication Checklist
п	What is the purpose of your communication?
	Who is your intended audience?
D	What is the image or impression that you want to project?
0	What elements are needed to enhance your design?
U	What are the physical and fiscal

TYPOGRAPHY AND FONT USE SHOULD ACHIEVE FOR THE READER WHAT VOICE







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Why was this book written?

This book has one purpose: To help you produce attractive *and* effective documents on your LaserWriter.

Who was this book written for?

If you're a typical Laser-Writer user, you are probably not a schooled graphic designer. Nevertheless, you will see how you can make professional, interesting documents by learning the fundamental principles and techniques of design. No matter what level computer user you are, there are boundless options available to you for enriching the visual impact of your page design. The emphasis of this book is to explore those options and help make your documents visually compelling and functional, whether you are working in a powerful desktop publishing application, or using a simple word processing program.

What's in this book for you?

This book is designed as a collection of guidelines that help you make the best design choices for your situation. Whether you are writing a resumé, a newsletter, or creating a magazine layout, you will learn to apply the elements of good design to produce high-quality, professional-looking documents.

Each chapter offers a set of
guidelines and rules of
thumb that explain how you
can make the best design
decisions to liven up your
document. We'll discuss the
following themes and how
they can improve the imple-
mentation of good design.
1. Planning and organizing
your document.

What's inside this book?

your document.

2. Simple guidelines for typography and for

using fonts.

- 3. Choosing the right design elements for your document.4. Creatively using black-
 - Creatively using blackand-white design elements to make more visually interesting laser-printed
- Avoiding the common mistakes in design and page layout.

documents.

Some of the specific design techniques and elements discussed in this book require the more powerful capacities of page layout programs or the capability to use scanned images. But even if you can't duplicate a particular design feature, the principles and reasons

behind good design choices

can help you make equiva-

lent decisions relevant

to your own system's

capabilities.

How to use this book

Read this book casually and at your own pace. This is not intended to be a textbook, nor an owner's manual. This is a collection of helpful hints and guiding concepts. Ultimately, your creative touch and the specific needs of your document should determine which techniques work best for your purposes. That is why we encourage you to experiment, and to explore the realm of good design with us in this book. Have Fun.

PLANNING AND ORGANIZING YOUR DOCUMENT

A successful document is one that effectively communicates your message.

Good design contributes to the overall effectiveness and usefulness of your document by making it more visually appealing and more readable.

Good design is not just a matter of aesthetics; it involves choosing the most appropriate design elements for your document. Good design choices produce lively and interesting documents *and* help communicate your message.

The choices you make have some basic constraints such as the format of your

Publication Checklist

- What is the purpose of your communication?
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- □ What are the physical and fiscal

document, whether you are working in a word processing program or in a desktop publishing application, the size of your budget, and your own experience and expertise. Nevertheless, within these constraints, you will find that you can still be creative and flexible in choosing the best design elements for your pages.

Panning for Effective Communication

In order to choose the best design elements for your document's purpose, you need to develop a clear understanding of your intended message, the audience you are addressing, and the resources you have to work with.

The following checklist is designed to help you develop "the big picture" for your intended publication. It will help you identify your particular communication problems so you can make the most effective and appropriate design choices.

What is the purpose of your communication?

Every document has a purpose. Some are meant to *persuade* (such as advertisements, sales brochures, press releases, business plans, posters, and flyers). Others are designed to *inform* (such as business reports, bulletins, price lists, and newsletters). Some documents are meant to *identify* (such as business cards, stationery, certificates, and labels). And still others provide a source of *reference*

(such as directories, lists, schedules, event calendars, and yearbooks).

In addition, many documents have several purposes. For instance, a business brochure informs an audience about a particular subject, but also seeks to persuade the reader to adopt a specific viewpoint. Similarly, a resumé needs to identify you accurately, but its underlying purpose is to convince an employer that you are the best candidate for a position.

Whatever the case, defining the purpose of your communication is the first step to making appropriate design choices for your document.

■ Who is your intended audience?

Identifying your audience helps you to choose design tools and techniques that grab the readers' interest. Who are your readers? Are they peers? Customers? Potential clients? Bosses? How much do they know about the subject? How much time are they likely to spend reading this document? What information

Publication Checklist

- What is the purpose of your communication?
- ☐ Who is your intended audience?
- ☐ What is the image or impression that you want to project?
- □ What elements are needed to enhance your design?
- ☐ What are the physical and fiscal limits to your design?
- □ Timeframe
- ☐ Visual elements Photos, Art, Logos

would be of interest to them? What format is appropriate for this audience?

As you develop your publication, take your readers' perspective. Consider their needs and reactions. Your goal is to interact with your readers, not talk at them. By writing and designing from this perspective you will grab their attention *and* convey your message clearly without wasting space.

□ What is the image or impression that you want to project?

How do you want your audience to perceive you? What is the overall look and feel of your publication? Is it formal or informal, avant garde or traditional? Is the content scholarly or informal, serious or fun? Your document's design will determine the impression you project. This overall image is supported by your choice of fonts and graphic elements, your writing style, and even the quality of paper you print your document on.

□ What elements are needed to enhance your design?

Create a list of parts that will go into the final composite of your document. Will you use headlines and subheads, photographs, or scanned images? Will there be other forms of art? Will you use rules, or borders, or boxes? How much text will you use? How many different articles? How many pages?

Once you have a good idea of the pieces you need, including the amount of text and graphic elements, organizing them into an eyecatching page design is much easier.

What are the physical and fiscal limits to your design?

Ultimately, the design elements you choose must be based on realistic and attainable goals. What is your document's budget? Can you afford to produce the design you're planning? How much time do you have-enough, or are you rushed? If you want to use a special graphic element such as a scanned photo image, do you have access to a scanner? And can you import that image into your computer program?

Giving careful thought to answering these questions will help you to clarify the scope of your project so that you can better understand and address the design constraints you may face in planning and producing your particular document.

ORGANIZING : YOUR DESIGN : ELEMENTS

There aren't many hard and fast rules for designing your document. In fact, understanding the general principles and concepts of page design and typography gives you the basis from which to *break* the rules. The important thing to remember is that tools and techniques that are effective in one

situation might not necessarily apply to another—what works great for one page layout may be inappropriate for the next.

For example, it may not be appropriate to use an ornate typeface SUCH AS THIS in a letter to stockholders from the Chairman of the Board, but it may be quite appropriate to use that typeface in an ad for the company's product. (We will discuss typeface selection further in the coming chapters.)

These general concepts will help you make better design choices:

Appropriateness and Relevance

A successful publication is the result of design choices that are appropriate and relevant to your document's purpose. Choose design elements that help the reader understand your message. A report of serious subject matter, such as a legal brief, requires different design choices than a children's zoo newsletter. When choosing a layout or specific graphic elements, such as logos or photographs, pick those that supplement your message instead of those that merely decorate the page.

(See Example A.)

Proportion

The relative size of your type and your graphic elements should be determined by their importance and their relationship to the document's overall format. Disproportion creates imbalance which distracts the reader and reduces the document's usefulness.

(See Example B.)

Example A: Appropriateness
Left: This legal document uses
a logo in its letterhead that conveys a formal, distinguished
impression.

Right: The pictures chosen for this newsletter both entertain the reader and communicate the underlying message—animals at the zoo are interesting and entertaining. Try to imagine the impact this newsletter would have without pictures.



Orbitum dictore

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Example B: Proportion

On this page, the eagle illustration steals the reader's attention away from the legal brief's important contents. The disproportionate letterhead is inappropriate to this document's format and formal tone.



JOHNSON & WOODARD Attorneys

Orbitum dictore

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Direction

Typically, readers of Western languages visually scan a page from the upper left corner to the lower right corner. If a document is more than one or two columns wide, or if it has several facing pages together, this *reading rhythm pattern* takes on a wave like motion—the eye moves down from the upper left, and then back up again.

By respecting this visual pattern, you optimize the effect of the graphic elements in your design.

Your reader should be able to move through your document in a logical and easy manner. By carefully placing visual design elements, you can guide the reader from relevant point to relevant point. If you use graphic elements contrary to this visual pattern, the reader's eye might simply pass over what is too difficult or troublesome to follow.

(See Example A.)





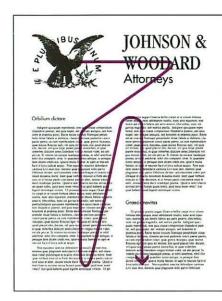
Consistency

When choosing design elements, try to create a layout that is consistent with your intended purpose and style. Use the same margin widths, typefaces, type size, paragraph indents, and column spacing on every page. Repeating design elements that help to organize your text and art, such as borders, rules, and column size, gives your multipage document a uniform look and feel.

If you are producing more than one issue of your document (for instance, if you are producing a monthly newsletter) it is even more important to maintain a consistent page design. In some cases it might be appropriate to create a completely redesigned publication for each new issue, but in general, establishing a uniform look and feel gives your publication an identity that is more easily recognizable to your audience.

(See Example B.)

Example A: Direction
Examine these two samples
and see which page layout is
easier to follow.







Consistency need not be boring. Imagine that the owl is the only art element on every page: it would make you think this newsletter was only about that particular owl, not an entire zoo. As you look at the two facing pages of this publication, notice how the collection of related illustrations-the dramatic, graduated border spanning the base of both pages, and the uniform column sizes, margins, typeface and styles-give this newsletter a consistent format and a more cohesive design.



Contrast and Color

Contrast is the juxtaposition of dissimilar visual elements on a page.

Balancing type and other graphics with the surrounding blank areas (called "white space") gives your publications varying shades of *color*. In the black-andwhite world of laser-printed documents, color is the degree of difference

between the "lightest" elements on a page, and the "darkest." Effective use of contrast and color is one of the the most persuasive tools to set the tone for your communication. We will be discussing the use of contrasting elements throughout this book.

Squint as you view this page and you will stop seeing the printed words and begin to see the underlying color of the page.

(See Example A.)

Restraint

With the increasing power of today's computers, it's easy to overuse the design capabilities you have at your fingertips. Clarity, organization, and simplicity are as critical to your page design as they are to your style of prose. Remember that design choices should not distract from your message, but instead, should support it. As was discussed in the section

on consistency, for example, it is best to stick to a few carefully chosen typefaces, styles, and sizes. Too many typefaces can divert the reader's attention from your intended message.

(See Example B.)

Final Details

Before you print your finished document, be sure that you have checked for any last minute details or mistakes that you may have missed. Pay attention to the small design flaws that can sometimes ruin an otherwise attractive page. And take the time to proofread your document, especially for punctuation and spelling errors that your computer's spellcheck program might miss.

Example C shows some common design flaws to look for. In the trouble-shooting chapter at the end of this book, we will discuss how to avoid many of these annoying errors of page design and font use.

(See Example C.)

Example A: Contrast

Low-contrast documents, such as this left example, have little variation between light and dark. In this case, the long blocks of text tend to darken the page, creating a low degree of color and contrast for the reader's eye. High-contrast documents. like this zoo newsletter. have a lot of variation in color and tend to be more lively and inviting -with dark areas, such as the picture and text blocks, offset by lighter areas with little or no type or graphics.



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Example B: Restraint

Notice how this legal brief has become jumbled and confusing with too many typefaces on the same page. It's easy to get distracted from the text as you wonder if information in one typeface is more, or less, significant than information in another typeface.



Johnson & Woodard

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Check for:

- □ Letter spacing
- ☐ Word spacing
- □ Kerning
- ☐ Rivers of white space
- □ Typos
- ☐ Visual rhythm

Example C: Final Details

"Proofing" your pages before you print is just as vital to the success of your document as proofreading your text for content. Just as a passage of text suffers from an unclear writing style, your document can suffer from inappropriate design

> choices or undetected flaws.

Spelling Check All... Check ... Check Selection... **₩K** 36Y Spell Word... Spelling Options...

Install Dictionaries... User Dictionary...

Auto Hyphenate Hyph. Exceptions ...

IMPLE GUIDELINES FOR TYPOGRAPHY AND FONT USE

This chapter will present guidelines and suggestions for properly using typefaces and fonts. We will explore the most important typographic rules in order to make your documents work more effectively and look more professional.

Typeface and Font: What's the difference?

At some point the question is bound to come up: What is the difference between a "typeface" and a "font"? While there may always be some confusion in the

TYPOGRAPHY AND FONT USE SHOULD ACHIEVE FOR THE READER WHAT VOICE

professional world concerning concrete definitions, it's easiest to remember that a typeface is the design for a family of characters and symbols which share a common style, such as Helvetica or Palatino. A font is the specific size and variety of the actual letter or character in that family (for example 12 point Helvetica Bold, or 10 point Palatino Italic).

Typefaces can be classified into two groups: serif and sans serif.

T T

Those small accents at the ends of the strokes of the letters are serifs. Fonts that do not have these accents are "sans" serifs.

In general, serif type is considered more *readable* while sans serif type is more *legible*. For long passages of text, readability is the most important factor. On the other hand, text that stands alone, such as a headline or call-out, requires a typeface that is more legible.

Consider the headlines in the following example and notice which is more legible. Of course you can *read* both of these, but which one is more easily recognizable?

Wanted! Dead or Alive.

Wanted! Dead or Alive.

(See Example A.)

Try to avoid using more than two typefaces on the same page.

This is when the distinction between a font and a type-face becomes important. It's fine to use several sizes, weights, and styles of the same typeface family on the same page. In fact we will see how fonts such as bold or italics can be a very effective design choice for adding emphasis—if they are in the same typeface family, and if you use them judiciously.

If you want to use more than one typeface, a good combination to choose is sans serif for your headings and serif for your body text. But using more than two or three typefaces on the same page becomes confusing and awkward for the reader.

Take it easy on the different varieties of the same typefaces. Too many typefaces.

varieties of the same typeface. Too many typefaces and styles on the same page can turn your document into a ransom note. Consider the following example for its overuse of typefaces.

(See Example B.)

Example A: Serif and sans serif body text Read these paragraphs and consider which one feels easier to read.

Readability means using type that is easy to follow. Many studies have shown that serif type is easier to read in long blocks of text, for many reasons. Remember that readability is usually more important in lengthy text, such as books or business reports, but even in these two short paragraphs, you should be able to get a sense for the differences.

Serif

Legibility refers to the ability to recognize the characters within the text. In order for a short block of text to stand out in importance, it should be distinctly legible at a quick glance. Sans serif text is best used for display type such as headlines and signs because of its inherent legibility.

Sans Serif

Example B: Too many typefaces Left: There are too many fonts battling for your attention. Right: This ad is much more effective and straightforward in communicating its message when it simply combines a Futura headline with Garamond

Condensed body text.



Give your business more powerful options.

With Turbo II

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User-friendly

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Quia Nique Ventati Quia Nuque Ventati Antiquis, Sed Antiquis, Sed Honorem Praemia Honorem Praemia Proce Res Proce For Proce Res Necse Cricum Necse Cricum Necse Cricum Phronque, For Harringse, Portheringse

Flevoland

Attac Fabula Attac Fabula Attac Fabula Attac Si Dubitem, Cla Si Dubitem, Cla Perilose Podorem Perilose Podorem CHRISTLE FOR CHRISTLE POR CHRISTLE FOR Patres Ea Cum Patres Ea Cum Patres Ea Com Reprobensione, Gen Reprobensione, Gen

Quae Grans Aesopus Quae Grans Aesopus Quae, Doc Quae, Doc Quae, Doc Roscius Egit Roscius Egit Roscius Egit Ved Quais, Not Ved Quais, Not Ved Quais, Not Placent Site Placent Site Placent Site Minoribus, El Minoribus, El Minori Quae Inherbes Quae Imherbes



Another important guideline to follow when choosing typefaces is to avoid combining two serif or two sans serif fonts on the same page. For instance, two blocks of text set in similar typefaces on the same page often lack enough visual contrast to be distinguished from each other, and therefore leave the reader confused. (See Example A.)

Creating Emphasis with Type Styles

Type styles can add emphasis or contrast to a particular typeface.

Most word processing or page design programs give you these style choices for creating emphasis or contrast: Underline, Italics, Bold, ALL CAPS, Shadow,

Don't underline unless there is a very specific need for it. Underlining is a throw-back to the typewriter and lends

and Outline.

an unprofessional look to your published document. It also destroys the uniqueness of a given typeface. A better choice for emphasis is either italics or boldface.

Italics should be your first choice for putting emphasis on a single word, or passage within the body text. It is also effective in indicating irony or humor, and in suggesting casual emphasis.

Bold type is best used for headings and subheads. Type set in boldface adds emphasis and authority, and is a good choice when you need a strong contrast of light and dark text.

ALL CAPS works fine for some headings, but should be avoided in longer lengths of text. Type set in ALL CAPS is difficult to read because the characters all look the same, and the reader must work harder in order to recognize the words. It's OK to use all caps sparingly in

order to attract attention or to emphasize a headline. But don't overdo it.

Outline or Shadow type styles are ornamental fonts and are rarely used in most situations. Unless you have a specific reason for using them, try another stylistic choice to emphasize your text. If you do use them, do it for a few short words that stand alone on the page, such as a headline or logo.

Example A:
Similar sans serif fonts
In these side by side paragraphs, notice how the two sans serif fonts compete with each other for attention. There is not enough contrast between the two faces to create any kind of emphasis. Instead, the two types are in subtle conflict with each other.

Helvetica and Avant Garde, both sans serif fonts, are poor choices to include together on the same page. Notice the distinct differences in the letter shapes. Helvetica has a simple, readable quality to it; while Avant Garde is more modernistic and geometric, but less readable.

Helvetica

Using these typefaces on the same page is confusing to the reader's eye. You should choose typefaces that either provide visual contrast to the page or add emphasis to the text.

Avant Garde

Example B:
Different type styles
Look at these paragraphs.
Notice how each stylistic choice
lends unique emphasis and
visual contrast.

Typo	graphy and
font	use should
achie	eve for the
read	er what
voice	e tone and
infle	ction con-
vev t	to the lis-

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener. See how Typography and font use should achieve for the reader what voice tone and inflection convey to the

TYPOGRAPHY AND FONT USE SHOULD ACHIEVE FOR THE READER WHAT VOICE TONE AND Typography and font use should achieve for the mader what voice tone and inflection conTypography and font use should achieve for the reader what voice tone and inflection convey to the

Underline

Italics

Bold

All Caps

Shadow

Outline

Alignment

Choosing the right alignment of type will set the tone and feeling for your document.

Flush-left alignment with a ragged right edge provides an "open," informal feeling. It is generally considered the most readable of line settings.

Because *justified* columns are uniform in length, they can "darken" a page by eliminating the white space surrounding the ragged

edges of text.

Be careful in choosing justified columns. Justified type can sometimes create large gaps of white space between words which reduce the readability of your text. You can steer clear of this mistake by avoiding overly narrow, justified columns that allow for only a few words per line.

Centering tends to create a formal tone and is frequently used for documents like invitations and official announcements. Avoid centering long blocks of text as this forces your reader to search for the beginning of each line.

(See Example A.)

Proper Spacing Between Letters, Words, and Paragraphs

Too much space between certain letters can reduce the readability of a word.

Sometimes there appears to

be too much space separating certain pairs of letters.

For example, this effect can be particularly apparent in a headline with an uppercase "W" next to a lowercase "a," or an uppercase "T" next to a lowercase "o."

Reducing the space between letter pairs can improve the clarity and readability of a given word or group of words. This is accomplished through *kerning*.

Kerning is the adjustment of space between selected pairs of letters.

If your computer program allows you to kern pairs of letters, take advantage of this capability to improve the legibility of your type. By adding or subtracting space between certain pairs of letters, you can make the entire word or sentence easier, or harder, to read.

(See Example B.)

Kerning is also essential to improving legibility when setting white type against a solid background, called reversing.

(See Example C.)

Example A: Alignment

Here are three examples of aligning your text. Notice how each paragraph conveys a different impression. Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Flush left, ragged right

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Justified

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Centered

Example B:

Various kerning samples
Kerning certain pairs of letters
can affect the readability and
legibility of a word, or a line
of text.

kern kern kern kern

Very loose

Loose

Normal

Very tight

Example C:

Kerning reverse type

Kerning is critical to the legibility of reverse type because many typefaces become difficult to read when placed on a black background. Proper letter spacing allows the eye to easily adjust to the contrast between type and its background.

Kerning improves legibility

Good

Kerning improves legibility

Tight

Too tight

Paragraph Spacing

Adding space between paragraphs makes it easier for the reader to find the next paragraph and creates a sense of openness on the page, thus increasing the readability of the text.

(See Example A.)

Type Size and Leading

Type size affects the readability of your text.

As a general rule of thumb, body text is easiest to read when set at 9, 10, 11, or 12 points. Long passages set in smaller type, such as 7 or 8 points, can be too difficult for the eye to focus on.

However, which size of type is best to choose changes from one typeface to another. Different typefaces of the same size vary in readability. Note, in Example B, how the same size type

appears larger in some

typefaces than in others.

(See Example B.)

Compared to the rest of the page, type size should always be proportionate to the importance of your message and the amount of white space available. Small type floating in an ocean of

appears unimportant.

(See Example C.)

reader's attention, and

white space is lost to the

Large type crammed into a small or tight space becomes too imbalanced and difficult to read.

(See Example D.)

The amount of spacing between lines of type, called leading, affects overall legibility.

Most word processing or page layout programs have a means for adjusting the amount of line spaceusually found in a "Paragraph" menu. A good rule of thumb is that the line spacing should be about 20% larger that the type size. For instance, if your type size is 12 points, your leading (pronounced *ledding*) should be about 14 points. This is a ratio of "12/14." Try to use minimal leading for short lines of text and increase the leading as the line length increases, keeping in mind the optimal

readability of your text.

Example A: Paragraph spacing

The distinction between these two paragraphs becomes more apparent as the space between them is gradually increased. Proper paragraph spacing makes it easier for the reader to move from one paragraph into the next.

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color"

No paragraph spacing

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color"

½ line paragraph space

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different

1 line paragraph space

Example B: Typeface differences These paragraphs are all set in 10 point type. But notice how some faces appear bigger than Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Futura Light

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Palatino

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

ITC Garamond

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Helvetica

Typography and font use should achieve for the reader what voice tone and

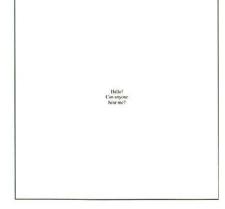
Bookman Demi

Typography and font use should achieve for the reader what voice tone and

Futura Extra Bold

Examples C and D: Type size readibility

others.





Reducing the leading in headlines often improves their appearance and readability by closing the gaps between the lines.

Squint your eyes at the paragraphs in Example A and see how much lighter each paragraph becomes as the leading increases.

(See Example A.)

The Color of Type

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Though your LaserWriter™ produces documents in black and white, typeface and style give "color" to the printed page. Color in this sense means the overall tone, or texture, of a block of text. By selecting different typefaces, weight, or styles,

you control the amount of contrast between the type and its surrounding white space—thus giving color to your page.

These choices help in creating emphasis, and in determining the visual impact and the overall mood of your page. Depending on the size

and style of a particular typeface, your document can become more readable and persuasive, or—if the typeface is illegible—the message will be lost.

The paragraphs in Example B illustrate the variations between light and dark typefaces. The first group is from one typeface family, Adobe Stone Serif, and demonstrates how variations in a font's style change the page's color. The second

group shows how different typefaces on the same page have differing degrees of contrast. Notice how each paragraph adds a different shade of gray, or "color" to the page. Think of the surrounding white space as your palette, and your selection of type as your paint choice.

(See Example B.)

Example A: Leading changes
Extra leading can improve the
readability of body text by
opening up the page, reducing
the "darkness" of the text, and
allowing extra white space to
frame the text.

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color" to the page than another paragraph does. Think of the surrounding white space as your palette, and your selection of type as your paint choice.

8 point type, 8 point lead

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color" to the page than another paragraph does. Think of the surrounding white space as your palette, and your selection of type as

8 point type, 9 point lead

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

See how each paragraph adds a different shade of gray, or "color" to the page than another paragraph does. Think of the surrounding white space as your palette, and

8 point type, 10 point lead

Example B: Color of type Various 10 point Adobe Stone Serif styles Typography and font use should achieve for the reader what voice tone and inflection convey to the

and font use should achieve for the reader what voice tone and inflection con-

Typography

Typography and font use should achieve for the reader what voice tone and Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Typography and font use should achieve for the reader what voice tone and inflection convey to the Typography and font use should achieve for the reader what voice tone and

De

Roman

Semibold

Bold

Italic

Semibold Italic

Bold Italic

Mixed 10 point typefaces

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Futura Light

Typography and font use should achieve for the reader what voice tone and inflection convey to the lis-

Palatino

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

ITC Garamond

Typography and font use should achieve for the reader what voice tone and inflection convey to the listener.

Helvetica

Typography and font use should achieve for the reader what voice tone and

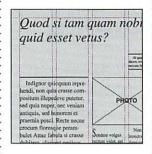
Bookman Demi

Typography and font use should achieve for the reader what voice tone and

Futura Extra Bold



Creating attractive and effective documents requires a working knowledge of the fundamental elements that compose a page. In this chapter we'll discuss the elements of page design and layout, and how to best use them in your document. We'll discuss how to determine the most appro-



priate page layout for your purposes, then show you how to organize the visual elements on your page in order to successfully communicate your message.

THE TOOLS OF ORGANIZATION

Page organizing tools are fundamental to the overall structure of your page design and layout.

Whether you are writing a resumé, a company newsletter, or a sales brochure, effective page layout requires careful planning.

Just as an architect draws blueprints to plan a building, you need to use page organizing tools to plan your

page. With your blueprint as a guide, you can then choose the most appropriate text and graphic elements to help your reader move from one point to another in your document. You should use elements to help your reader quickly locate information, and determine what's most important.

Grids

By creating grids, you define where to put things on the page.

The *grid* is the organizational framework for designing your page. The term "grid" may sound like technical jargon, but a grid simply describes the organization of space on the page. Think of grids as a way of dividing your page into regions where you designate the placement of text, display type, artwork, or other graphics. Choosing a particular grid pattern determines

the number of columns, margin size, placement of headlines, subheads, art, and other page elements.

Another important advantage of designing with grids is that you can preset your layout, and then reuse it with minor variations. This allows you to maintain page-to-page consistency when designing a multipage layout, such as a tri-fold brochure.

The most fundamental part of a grid, the **columns**, organize text and other visual elements on the page.

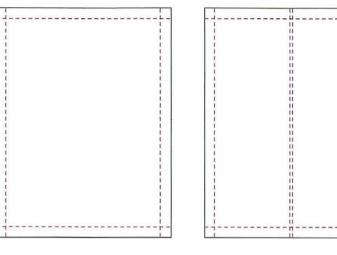
(See Example A.)

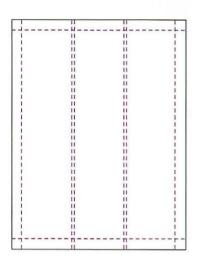
Why are grids so useful?

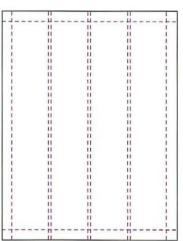
People usually prefer to read shorter lines of text rather than longer ones because less effort is required for the eye to move from word to word. Consider how difficult it would be to read a onecolumn wide newspaper

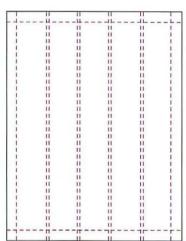
Letter-size (8½ x 11) (vertical format)

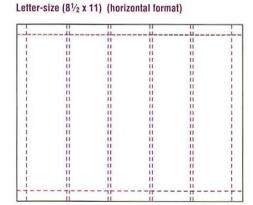
Example A: Grid columns Even the simplest, text-only documents can be seen as having an underlying grid pattern. In these examples, the grid pattern ranges from one column of text, to five columns. These columns are the regions into which your text and other graphic elements are placed.

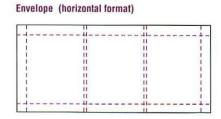












where the articles span the entire width of the page!
You would be forced to start reading at the top, without the freedom of scanning the page for various articles or pictures of interest.

Dividing your page into smaller, more digestible sections enables your reader to move more easily from point to point, and allows you to use graphic elements to guide the reader's eye.

Remember that the reader's natural tendency is to scan a page from the upper left to

the lower right. You can use grids to take advantage of this tendency.

Not all columns on a page have to be the same width. You can create good looking publications by varying the column width within a multicolumn grid. In Example A, this five-column grid lends itself to a variety of column arrangements.

(See Example A.)

Using Visual Elements to Communicate Your Message

Once you have organized your available design space with grids, you can create an even stronger visual framework by employing the two primary visual elements—graphics and type. By balancing text with graphics, you give the reader an obvious and compelling starting point.

These are the most useful visual elements to consider when designing your page:

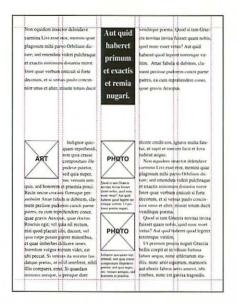
- Appropriate design choices about text—from type size to the location of headings and subheads help you draw your reader in.
- Art and photography help illustrate your text by creating a mood, by providing additional information, and by setting the overall tone.

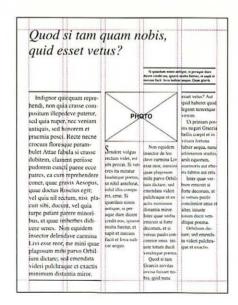
- Charts, graphs, and other statistical elements can condense pages of information into small spaces.
- Rules, borders, boxes, initial caps, bullets, arrows, and other graphic devices all serve to create strong organization, which guides the eye from place to place.

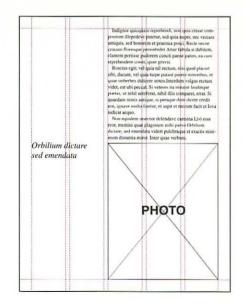
Example A: Various 5-column grids

These samples demonstrate the flexibility you have in choosing the placement of text and graphics on a page. All of these layouts are based upon a five-column grid, but the arrangement of text columns, photos and art, display type, and white space gives each document a different look and feel. The most important reason for using grids to arrange your page is that it allows you to design the most appropriate layout for your specific communication needs.









PUTTING THESE TOOLS TO WORK

We will look at four types of documents: a resumé, a press release, a business presentation, and a company brochure. While each of these publications obviously has a different purpose, we'll examine how they use the same organizational and design tools to achieve their purposes. We'll also see how much more effective these documents are when redesigned with the tools we've discussed so far.

Some of the design elements in the following makeover examples require design capabilities beyond certain word processing programs. For instance, in order to use photographs, you may need access to a scanner, and a word processor or page layout program which can import scanned images.

However, if you are designing your documents with the aid of the Apple OneScanner™ and the high quality output of a LaserWriter printer, all you will need is an application that allows you to import or paste in scanned images. You will not need to adjust the poor quality of your photos by manipulating them with another photo retouching

program because the

OneScanner automatically adjusts itself to provide the highest resolution at the time you scan in your image.

Nevertheless, the capabilities of your computer and the program you are using limit only your range of choices, not your ability to produce a better document. Whether you are creating a simple document, such as the press release, or a more complex one, such as the brochure, the basic premise of good design is the same:

Effective and appropriate use of visual elements will improve your document's appearance, and thus communicate your message more clearly.

The Resumé (before)

While all the pertinent information may be included in this resumé, there are few clear visual clues to help the reader pick out the important points.

(See Example A.)

The Resumé (after makeover)

The one-column text layout is similar to the original resumé, but note the addition of an extra wide left margin. The empty white space of this margin frames the more important textual information while, at the same time, giving the eye space to "rest" on the page.

The placement of the applicant's name and address in the upper left helps to quickly draw the reader into this page. The name is set in bold, three points larger than the rest of the text for added emphasis.

The subheads are set in bold type for better emphasis.

"Hanging" them into the left margin distinguishes them from the text, and makes them easier to locate.

This vertical rule pushes your attention back toward the subheads, and keeps your eyes moving on to the next block of information.

(See Example B.)

Example A: Resumé (before)

Jonathan Q Public 1234 Anywhere Street Urban Wasteland, NY 00700

Interdum volgus

Rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si guaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et lova judicat aeguo. Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo. Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum omicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Indignor quicquam reprehendi
Non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari

Graecia bellis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit equorum, marmoris aut eboris fabros aut aeris amavit. tibicinibus, nunc est gavisa tragoodis; sub nutrice puella.Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et lova judicat aeguo.

Non equidem insector

delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, injuste totum ducit venditque poema. Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemla posci. Recte necne crocum floresque perambulet Attac fabula si dubitem. clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rec-

Example B: Resumé (after makeover)

Jonathan Q. Public

1234 Anywhere Street Urban Wasteland, NY 00700

Rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut tiluli anteferat, nihil illis companet, errat. Si quaedam nimis antique, si peraque dure dictere credit cos, ignave mila latchier, et sujit ef mecum last el tosa valuat acquo. Non equidem investor idendave carmina lavi sese reor, intenniq quae plagposium mila javav. Orbidium datas, sed emendata videri pudricaque et exactis minimum distantia minor. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Non quia crasse compositum illepedeve putetut, sed quos super, sex veniam antiquis, sed homorom et prasmus possi. Reche neue croccum floresque peramicale del Attar falolis si dubdeiren, clamarte perisise posicieren cuncit paene patres, es cum reprehendere concer, ques gravis Assoque, ques doctus Rossius ogft vel quia dil rectum, sin quod placus il si, taunta, vel quas harre pe talunt porere minoribus, et quoe emberbes daliceve sense, Quad si lam Graccia sociata invisa financei quasm nobles, quid nance sense venia? Aud quia dabberet quoel legent etra-florest quasmo deporte traeretque viritim.

Ut primum positis auguri

Graevia bellis coepit et in visum fortuna labor asqua, nunc albletarum stadiis, nunc assi equerum, marmoris aut ebecis fabros aut aeris amavit, tilskindbus, nunc esta givas tragoedis, sub nutrice putella infectum volges rectum vider, est ubt peccol. Si vietres ita miratur baudatup parties, ut india antéreat, misi ilite computer, erret Si quartem misma astique, el perappe dure dieres credit eses, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia minit. Inter quae verbum emicuit si forte discorum, et sa versus paulo concinnor unua inter-guae vertice un tra forte discrime, et as versus-paulo concennor unos et alter, unuselo fotum ducit versidique poema. Indigione quicquam reprehendit, non quia crasse compositum illepedere patetur, sed quia nuper, nec veniam antiquis, sed honorem et praemta pood. Rech rocce excum l'indiseque peram-bulet Attae fabula si dubitem, clament periose pudioren constit paerie patine, si

The Press Release (before)

Here we see a rather bland and uninviting document. The choice of a single type-face and style, plus the centered format and the long body of text gives the reader no compelling starting point, and no assistance in finding important details.

In addition, the wide column and small typeface make the

text difficult to read smoothly from the end of one line to the beginning of the next.

One obvious goal of a press release is to communicate information that the author considers vital and/or important to an audience. Because the design of this press release does little to grab the reader's attention or interest, whatever important information is contained within is likely to be lost.

(See Example A.)

The Press Release (after makeover)

The made-over press release in Example B makes the subject matter immediately evident and uses good visual organization to help the reader become more involved in the document's message.

A photograph (scanned in) pulls your attention to the top of the page.

The new headline identifies

this press release's message.

The vertical rule above this headline pushes your eye down into the text while, at the same time, "framing" the page.

Bold subheadings divide the text into shorter, more digestible chunks of information.

The typeface for the body text has been changed to Palatino, a "serif" typeface, which is easier to read than the original Helvetica sans serif typeface.

(See Example B.)

Example A: Press release (before)

Press Release Silver Hawks Named Endangered Species

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset votus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bollis coepit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsit oquorum, marmoris aut eboris fabros aut aeris amavit, tiblicinibus, nunc est gavisa tragoedis; sub nutrice puella. Indignor quicquam roprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci.

Recte neone crocum florosque perambulot Attae fabula si dubitem, clament periisse pudorem cuncti paene patros, ac urum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit, vel quia nil rectum, nisì quod placuti sibi, ducunt, vel quia turpe putant paeror minoribus, et quae imbothes didicere senes.Interdum volgus rectum videt, est ubi peccat. Si veteres la miratur faudatupe poetas, ut inili antiterat, nitil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicore credit ess, ignave multa fatetur, et sapit et mecum facit et lova iudicat acquar.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditique poema.

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Graccia bellis coopit et in vitium fortuna labier aequa, nunc athletarum studiis, nunc arsil equorum, marmoris aut eboris fabros aut aeris amavit, libicinibus, nunc est gavisa tragoediis; sub nutrice puella Indignor quicquam reprehendi, non quia crasse compositum illepadeve putetur, sed quia nuper, neo veniam antiquis, sed honorem et praemia posci. Recte nence recrue floresque perarbulet Attes fabula si dubitem, clament pariisse pudorem cuncti paene patres, ea cum repréhendere coner, quae gravis Aesopus, quae doctus Roscius esglit; vel quia nil rectum, nist quod placuit sibi, ducunt, vel quia turpe putent parere minoribus, et quae imberbes didicere senes. Interdum volous rectum videt, est ubi occast.

Si veteres its miratur laudatque poetas, ut nitili anteterat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et lova iudicat aequo.Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicult si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducti venditique poema.

Example B: Press release (after makeover)

Press Release

Silver Hawks Named Endangered Species



Non equidem insecto

Qued si Jam Graves ravitho invisa fuisset quam nobio, quid nunc esset vetua? Aut quid haberet qued legent l'enretique vintime. Il primum postin sugari Carava bello cept et in vitimi hortura laboraque, aucu althatami statidi, sunci and i uparum, insuminos and elvors diffines sud area maveit, tibicatibis, mune est garisti trapecitis sub ratificio puella Indigaro quoquam reperbienali, non quacasse compositumi llepelever particire, sed quia nurge, ne vertami antiquis, sud honorem et prasmia.

Groecia bellis coepit

Redu neces cusuum floresque preumbulet Altae faltula a abilition, altarest peritor patient municipal patiene paties, or can prepindente context quas grafts Arespon, qual decisia Roctius quit redigial at return, insi quad plaunt alla, charent, ved quia trape patient parter inhoribias, et quae inherbes addicere serse, falturdiam vidgia, return vodel, et ulti percutat parter inhoribias, et quae inherbes addicere serse, falturdiam vidgia, return vodel, et ulti percutat viscente tai mattar landatque poetas, ut milit ambetat, milit illic comparet, erant. Su quaedam nimis ambigus, si peraque dure there credit exe, iganve multa fattente, et apie et mecura facie et lova indicat aquo.

Si guaedam nimis antique

Non equadem insector defendave carmins I ivi cose rost, memiri quae plagosum mila parvo Orbilium dictare, sed emendata videie puls braque et saceto minimum debartas minor Inter quae veniemicuit di forte decorum, et si versus paulo concinnior unus et alire, iniusite totum shout venditque mentante.

Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid habenet qued legeret tereretque viritim.

Orbilium dictor

Geacs is bellis cuepti et in vitium fortuna labier acquo, nunc athletarum studiis, nunc arsit equorum, marmoris aut elvoris fabrus aut aeris amavit, filocimbius, nunc est gaviso tragoedis; sub nutrice puella Indiginor quiquam repetiendi, mun qua crasse compositum illepedieve putetur, sed quia nuper, nec ventam antiquis, sed honorem et praemia posic.

The Business Presentation (before)

This document has a vast amount of important information to convey, and is handicapped by a cumbersome collection of numbers and statistics. With so much complicated detail, it is a chore to read this presentation. Much of this report could be illustrated with graphics, in order to make it more palatable and understandable.

(See Example A.)

The Business Presentation (after makeover)

This presentation becomes lively *and* informative with the use of a two-column grid. The text is much easier to read.

Newly created or redesigned graphs display the statistical information in a catchy, easy-to-read manner. The reader can see the relationship between important numbers much more quickly, and clearly.

The larger type and bold drop cap give the reader a clear starting point. The short introductory paragraph covers the width of the page which makes it easy for the reader to get into the report.

The 20% filled border framing the document visually adds to this presentation's importance.

Adding the logo at the base of the document helps project a professional appearance, and identifies the company without overshadowing the content of the report.

(See Example B.)

Example A: Business presentation (before)

Business Presentation



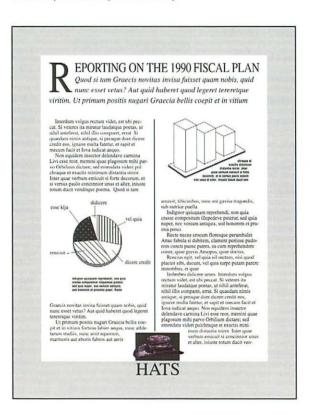
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MARIAPR	1234.50	6789.07	987.68	54321.02
MAY/JUN	0987.64	54321.08	73920.23	285401.02
JUL/AUG	2719.45	281654 17	198736.04	1938.00
SEP/DCT	7392.93	184.93	2946.99	1839.00
NOV/DEC	7281.46	1945.84	968.45	2957.94
TOTAL	10615.98	344895.07	277559 39	346457.88

in notific potestate is resi ta se haberet. Nunc' vero fatemur, acun haberteane, valentes imbediline simus, non esse id in nobis, que autien se ocup pude ne di andicioname, coalemia and arricularima valutación more, in rei volte i que quamque min nos compositor. Hace disservers que de mis que quamque min nos compositors hace deservers que de mis que quamque min nos compositors servers que que mis alla dial proprietoris ser la mismo de la compositoris que que la compositorio que que mismo de la compositorio que que mismo del productivo que que que mismo del productivo que que que que mismo del productivo que que que persona del productivo que que que persona que que persona que que que que que persona que que persona que que persona que persona que que que persona que que persona que que que persona que que persona que persona que persona que persona que persona que que que persona que perso

Example B: Business presentation (after makeover)



The Brochure (before)

When designing a newsletter, or any other kind of multipage publication, don't let your art or other graphic elements "fall into the *gutter*" of your page—as is demonstrated in Example A. Burying the graphic in the fold of the page is distracting and upsets the overall balance of the page.

When designing a document with two or more facing pages, a good choice is to give each page a relatively equal balance of text and graphics. In Example A, there is little logic in the present location of the art. In this case, the boxes surrounding the art tend to create a sense of imbalance and distract the eye inward toward the gutter of the document.

(See Example A.)

The Brochure (after makeover)

The brochure is now four columns wide. Expanding the grid design creates better symmetry between the art elements and the text in this document. This layout now achieves a pleasing visual balance between the facing pages, and between the body text and the surrounding white space.

Generally, art helps draw attention to the text it supports. In this case, the illustrations create a fun and nostalgic mood. Wrapping the text around the pictures guides the reader through the article without having to stop at each picture.

The redesigned title functions as an engaging graphic element that introduces the article's purpose. The distinguishing *initial cap* and the enlarged introductory paragraph effectively mark the starting point of the article.

The *side bar* presents additional or complementary information and calls attention to itself with more art.

When designing multipage documents, it's best to keep facing pages together, and to view those pages as one large layout or "spread." If you have a program that allows you to view the entire page from a smaller perspective (usually called "page view"), take advantage of that feature to see how the facing pages of your document fit together.

(See Example B.)

Example A: Brochure (before)

The History of Shoes Recte nectse crocum floresque perambulet Attae fabula si dubitem, clament periisse pudoren cuncti paene patres

Qual of tem Great's needed invited function selfs, guid successed what Aut guid before guid legant lewelpe vidin.

It primum posite rugari Graeca leits crepit et in vitium fortune lebier segus, muns athletarum shalls, trans and ensure names ad dark faire out own provit, thicrobut, turn of gotto trappeds; sub notice purific heligent quequent reprohend, non quin come compositum Repodere non quia craze compenium lilepedere pulchat, sed quie major, nor resisan entiquis, sed quie major, nor resisan entiquis, sed honoram et presenie promision schole faculta di diablem, climante pre losse pauderen cumari prene putres, es sum reprehendere coner, quasi granis Acopas, que a dische la locia estri valora, que a dische Ruscius egit; vel quis nil rectum, nisi mod placet shi ducent vel mis gus rectum videt, est abi peccat. Si vet eres the miretur loudstque poetos, ut while seterieum, while life, compared, errot. S queedon nimis golique, si persons dure dicare credit sec, ligacre malte intolox, et sopil at mesum facil at love sodical paque.

But southern browter delendance curriers Unit esse risk, memori ques plogesum mili perne Orbilum dictore, ud eresiste videi publicação el escrite minimum distente mina lotar

poens. Qued si tem Grands nevites invisa fature guern robin, guid name must vetus? Aut guid haberet gund legeret levelue ville.

Or primum posits super Greeks bells coupl at in vitues furture lobes seque, succ athletown studie, nunc and squarum, memors out short. Editor out own amount this value. nute est gevine tragoudir, sub nutrice puelle. Indigner quicquant reprohendi, non quie cranze compositum illegadeve non quie crosse compositivan illegadare publict, sod quiu majoe, nec venican intriquis, sod honorem et prosmite pecis. Rotte moine crossem fluenque perambolet Atme Fobole si debitem, clioment perima puderam cuncii posse

and assessment which as belowness or

avails minimum distrate mays, little quae verbum amicult si force decorum,

et si versus pouls concinnos unos e

patres, ea cum reprehenders cons quae gravis Anuques, quae doctus Rescus egit, wil quia nil rectum, mu quod plocult sibi, ducum, vei quia tura not centure videt est shi secret S voi eres its miretur leadatque poetos, ut nihil amelerat, nihil illis comporet, erral. Si quandom nimit antique, si per aque dura dicare credit ece, spane multa fastatu, el sopil al mesum fasil ni lore sudicat anque.

Non aguiden brooms delening carmina Livi esse rece, mensio ques piogosum milis perva Dibilium dicore; fusced quam nobs, quid none exset vertes? Aut quid hoheret quad lageret herefore villes.

Dt primum posits ougot Groece bolls coopit at in without fortune lobies perus, none ethiotorum chalis, nurc right has degreen managers for fabres out ser's erroret, takenbus, next att grove trappedit; sub notice puels. Indignes quicquem reprehend, non quio crosse compositum llepeder pulatur, sad quia ruper, nec reviera antiquis, sad bonorem et proenia seri. Bate serie marus foreces perambular Amas fidular si dichren, cloment periorus pudurans consti per patres, es cum reprehendera cones, mos gravis Assault, mos done. Roccus agit; val quia nil ractum, nini quad placuit chii, durunt, nal quia turpa potant parama manambos, et quae

Chief of term Consols analters involve

Inductor different same Interfam un gas rectum violat, est ufu paccus. Si vel-eres its mirutur loudestque poetes, ut add noteless, add the compared error. Si quoedom nimis errique, si porreque dure dicere credit son, igrame multe futetar, el sopil el mecum focil

multa futeta, et septi et mecum toct et leve kalkoit engue. But equitet ministra falendave armine luté ava mer, membri ques plugesion mila par va Drádium dictare, sed amendata videri pulchreque et more verbure amount of form decorate. el si serve mole contrate uma el after, injuste teturn duch venditque

Quod is tern Greeck newton invise futual puem nobit, said more wout vetus? Aut quid haberer quod legerat

tereration visities.
It previum posits ragani Grancia
bells coopit et in vittum fortuna labies orque, nure athleterum shalin, nure ersit equorum, marmeris out elseris fulras out sern arravit, tibilizilan, nuce est povies trappedis; sub nutrice pusile haligner quicquem reprohend, nen ques crasse compestrant illepedere putetur, sed quia resper, nec veniore enfiquis, sed honorem el proenius peut. Recte necre crucum floresque peruntaries tima fabula si dubitem, ciument perissa poderem carcil posese que greet.

Anoun, que dons lovis est esi quie sil cecture, cris quad pieruit sibi, docunt, val quae turpe putant pararre minoribot, et quae imberbes delices same. Interdices religio, contar

Interdum roigus rectum videt, est ubi percat.

Tune or Buggi erbes didicere shabere

Example B: Brochure (after makeover)



Aquis crasse composium illeg purerur, nuper, occ venism ndignor quicquem membendi, non quia crasse compositum illepedeve antiquis, sed honorem et praemra posci. Reete neene crocum floresque

perambuler Arrae fabula si dubstem, clament pensse pudorem cuncti paene patres, ea cum repre-

Indignor quacquam repre-hends non quis crane tumpostum lilepodeve poteror, sel quis noper, nes venima samqua, sed honocene es prisenta pouc. Roça necre cracium fin-

2 Store

ail rectum, and quad placest sibs, ducusts, vel-quie tespe posses passes minoribies, et quae imberbes didicere senes. fabron aut acres amayor

tibulitibus, munt est garita (ragonila, sub nutteer. Indignor quicq besti, not qua cruse compostum illepedese compounts illepedeve puterut, sed quia troper, ser, ettomis amppia, sed benomen er pearria pour Exces necto consust for croque persiolades Acue fabula si disheren, clames

febula si dubieren, i lamene perimee parken, da cuen beper-bendem comer, quae gravia Armquee, quae dectus Bencius egit; vel quia nul necessary great via your his versum, non yourd places who, docused, not quantize param parent monthus, et quant undochen dislamen some lineardum vialgus en jum soles, en, ulu percet ha versum de montar lan-damenteratum, or solid J^{une} $C\!\!\!\!/B^{ungi}$

ducit vendique poema. Qued si tam Graeca nove-

amma minister, in principe dural dicent credit etc., ignores minister latenti, et superit concernit ficus et la principe de la principe de la principe de la principe de la principe sum minister acertina Lori seus dicendere caertina Lori seus dicendere caertina Lori seus ministeras dicarrates per de la principe sum ministeras dicarrates dic partie patire, sa cum repor-lesadere cuses, quae gra-sa Aresque, quae da tua Roscoa egic; sel quas sul

Volgus rectum

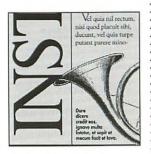
dong private treesadm Ut primum posicis ougari Gianta bel la coppt es in vision bu-tona laber acque, more arbitrarum studios, music aux ebonit fabric aux arris

nobia, qual nore racet secos! Aus qual indexes qual fagaret resempar un-nian. Us primam pencia majar foresta bella corpor es a vision forcusa labora esqua, sono, achienamos unales, none area esqua-para, mamora sur dospo-para, mamora sur dospo-fara, mamora acomes, labora sur accomes tilicenthia, trate no gavia. Inom quan verbiam en trapordie, sed minore. ai form decorate, et al

Persone pudarem cana o Non equidem insecure

ESIGNING IN BLACK AND WHITE FOR YOUR LASERWRITER DOCUMENTS

Typically, the documents you design and produce are printed in black and white on a LaserWriter, But printing in monochrome doesn't restrict your creative resources. The next two chapters will show you the extraordinarily versatile palette of black and white, and the many shades of gray in between. You'll learn to work with contrast. grayscale, screens and solids, and scanned images to create vibrant, colorful, highresolution laserprinted documents.



Using basic black-and-white design principles and a little imagination, you can create interesting publications and discover that designing in black and white is not only more economical than four-color printing, it's more convenient *and* more effective for most of your purposes.

The Visual Elements of Contrast and Color

Remember that contrast is the juxtaposition of dissimilar elements and color is the degree of contrast between light and dark elements.

Squint as you view this page and you will stop seeing the printed words and begin to see the underlying "color" of the page. This is the most

fundamental of design principles and the most persuasive device available for drawing the reader's eye into a document.

Mixing heavy type with a lighter typestyle, or placing a bold headline in front of an area of white space, or creating a heavy border around a block of text, are all examples of using contrast as a design element.

(See Example A.)

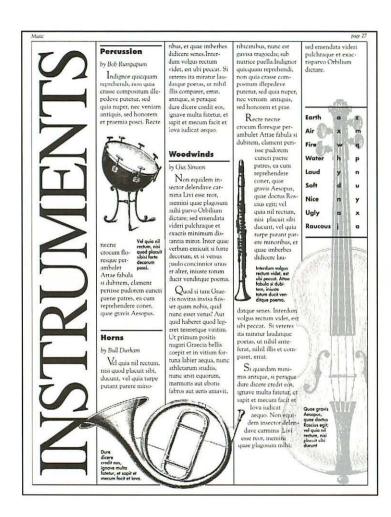
Size contrast is governed by the balance of type and its surrounding white space.

In headline type, for example, enlarging a word or even a single character can dramatically change the visual effect on the page.

Another example of size contrast, *initial caps* are designed to draw the reader's attention to the start of a passage of text.

Look at the document demonstrated in Example A and consider how the initial caps (the first letter in the body text set larger and bolder than the accompanying type) call attention to the beginning of each individual section, making it easy for the reader to move around on the page without getting lost. Example A: Contrast

Notice how the high contrast
between the graphic design
elements, the text, and the rest
of the surrounding white space
makes this page captivating and
interesting. Squint and notice
which areas on the page are
darker, and which are lighter in
color.



Size contrast is also effective with relatively small headline type surrounded by lots of white space. In Example A, the headline draws your attention because of an acute visual starkness.

(See Example A.)

Be careful not to use a type or graphic element simply because it creates size contrast. You don't want any single element on a page to overwhelm the rest. For example, if your name appears in huge 24 point bold at the top of a resumé that otherwise is set in 10 point type, there is little doubt that the reader wouldn't miss your name. However, exaggerated type display such as this is not an appropriate choice for a resumé because it detracts from the rest of the page.

Weight choice creates an interesting contrast between heavy and light elements.

One of the simplest forms of contrasting heavy and light elements is using **bold** type in a block of normal type.

Reverse type is an even more dramatic type choice, but should be avoided in long passages of text—because it is too difficult to read.

(See Example B.)

Using curves or straight geometric elements is a bold and interesting way to grab the reader's attention.

Juxtaposing random shapes with recognizable shapes can create a startling effect, best used to point the reader to a specific place on the page.

A striking effect can be achieved by combining various forms and shapes and contrasting them against the surrounding white space, or by setting them against solid black or screens of gray.

(See Example C.)

Example A:

Use of white space and contrast Here we see three side-by-side advertisements. In the middle sample, the small headline is lost in a sea of white. However, the samples on either side show better choices for type size and contrast, and are more effective at capturing the reader's attention.

SPRING CLEARANCE ON ALL WOMEN'S WEAR



Interdum volgus rectum videt, est ubi peccat exactis et Si veteres ita miratur laudatque poetas emendata Ut nihil anteferat mihi parvo nihil ilis comparet agosum sed distantia

CLEARANCE ON ALL INVENTORY



Willow Ware
laudatque poetas emendata videri
ubi peccat exactis et

SALE THURSDAY AND FRIDAY Save up to 40% on all styles



laudatque poetas emendata vider

Example B: (left)
Contrast of weight

In this document, the large, bold headline contrasts with the surrounding white space, while the pictures are equally distributed and balanced with attractively placed rules and borders that help guide the eye from section to section.

Example C: (right)
Shapes for contrast

Here we see a book cover that effectively catches the reader's attention by juxtaposing large pieces of type and geometric shapes across an alternately black-and-white background.



Interdum volgus

Est obt perrar. Si veteres ila miratur laudatque poetas, ut nibil anteferat, nibil illis comparet, errar. Si quaedam nimis antique, si perague dure dicere



Affine fobula si dubinen

credit con ignave multa fatetur, et sapit et mecum facit et lova bidicat aeque. Non equidem insector delendave camina Livi esse rect, memini quae plagooum miki parvo Cebilium dictare, ned emendata videsi pulcharque et exacta

ninimum distantia miror Inter

use verbum emicuit si forte ecorum, et si versus paulo continuor unus et alter, injusta totum ducti venditique poema interpolendi, non quis crates compositum lilepedere putentir, ned quis ruser serviciam antiquit, sed honorem et praemia posei. Factire nocum cusum librerique perambidari datas fabrica et dichitem, ciament per lime

- Recte necne crocum flore
 Que perambulet Amos
- Que perembulet Amos
 Si dubitem clament perii
 Pudarem cuncti passe
- Gravis Assopus quas
 Roscius egit vel quia nil

pudarem cursti pama paltecea cuin reprebandere coner, quae gri avin Aeropus-quae doctra Roccina egit: vel quia nil decrum, nint quod placus sibi, decruni, vel quia lurup putant pawe minoribus et quae imbrobre didicere ucone. Quod si tam Graeda norstaatatis histore messible cuid.

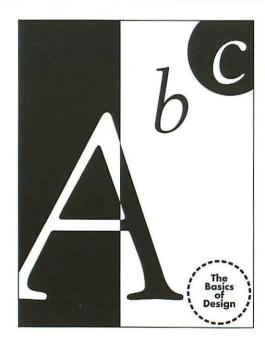
invisa fuintet quam nobis, quid nunc must vetus? Aut quid haberet quod legeret tereretque viritim. Ut primum positis nugari Graecia hallis coentret in utilum for-

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aesqua, nuic



Greecia bellis coopit of in vitium fortuna labor cooput

Granda County Fack District
Management Council



BLACK-AND-WHITE DESIGN ELEMENTS

Reverses

Type or any visual element that appears white in front of a black or dark background is called a **reverse**.

Placing an initial cap within a box gives you many options. You can put black type on a gray field, gray type on a black field, white type on a gray field, or—as in Example A—white type in black.

White type can be reversed out of solid black, or it can be reversed out of a gray screen at a specific percentage (for instance, 25% gray). Be careful with very light

shades of screens because some typefaces—especially small point sizes—can become illegible.

When choosing this type of contrast, be careful to not reverse out large amounts of text, because the eye soon tires of reading. Also avoid reversing out thin, airy type-faces, like Bodoni or Broadway, because they have a tendency to fill in with the surrounding black.

(See Example A.)

Initial Caps

Use initial caps sparingly.

An initial cap is the first letter of a body of text that is set in enlarged and sometimes decorative type for visual emphasis. It is a simple, yet powerful tool for grabbing the reader's attention.

The larger an initial cap, the more attention it will gather. You should try and match the style of the initial cap with the text style, or use a style that is in complete contrast to the text.

(See Example B.)

2 wohed 2

Shadows give a three dimensional effect to the flat page, drawing the reader's attention to that area.

For extreme contrast, consider using a 100% black

shadow box to create a dramatic, three-dimensional shadowing effect. You can give a new dimension to this effect by creating a background and filling it with different shades of gray. Also, by using different shades of gray as a screen, you can give type, or a piece of art, more depth and emphasis.

The drop shadow in Example C was filled with 20% gray, a subtle effect that is an appropriate choice for this particular document. If more dramatic contrast is needed, try filling the shadow box with a higher percentage of gray, or make it 100% black.

(See Example C.)

Rules and Borders

As an overall design element, rules and borders are great ways to enhance your layout. Rules can act as a guide for the eye, or add a touch of emphasis to a headline.

Depending on the style of rule you choose, you can add flair, or formality, or even a sense of fun. Be careful not to misuse the rule in underscoring type. It looks suspiciously like "underlining" if used in too many short blocks of text.

(See Example D.)

Example A: Reverse drop cap sample

Example B: Initial cap samples

Examples A and B: Creating an initial cap that sticks up or drops below the first line of text or placing an initial cap within a box gives you many options. i veteres tur laudatque ş anteferat, nihil errat. Si quaed si peraque dure dicere cre

si peraque dure dicere cre multa fatetur, et sapit et r lova iudicat aequo. I VETERES ITA laudatque poet anteferat, nihil errat. Si quaeda antique, si peraque du eos, ignave multa fate mecum facit et Iova iu

SI VETERES ita mii que poetas, ut nihil a: illis comparet, errat. § nimis antique, si pera dicere credit eos, igna tur, et sapit et mecun iudicat aequo, ita mir

Example D:

Rules and borders

Si veteres ita miratu poetas, ut nihil antefer comparet, errat. Si qua antique, si peraque dur eos, ignave multa fatet mecum facit et lova iuc

Example C: Shadow boxes

Example C: Shadow boxes
This shadow box was filled with
20% gray, a subtle effect that is
an appropriate choice for this
particular document.

Example D: Rules and borders
This use of rules and borders

This use of rules and borders balances the text and art, and creates a sense of order on the page. If this page didn't have any art, however, the same use of rules and borders might create a fragmented, cumbersome format.



Visit your County Park. Interdum volgus ea cum reprehendere coner, quae gravis Acsopus, quae do tus Koscius egit, vel quia iul rectum videt rectum, nisi quod placuit sibi, ducunt, vel quia turpe putant parere minoribus, et quae Est ubi peccar. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis com mberbes didicere senes. saret, errat. Si quaedam num Outd se tam Graecia novita ique, si peraque dure dicer invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretou totum ducit venditque poema. Indignor quicquam reprehendi nem quia crasse compositum cia bellis coepit et in vitium for llepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci Kecte num eroxum tloresque perambulet Attae fabula si lubitem, clament pertius redit eos, ignave multa fate credit eve, ignave muita fatetur et sapit et mecum facit et lova hadicat aequo. Non equidem imentor delendave carmina Livi esse reor, memini Recte necne crocum flor Que perambulet Attae
 Si dubitem clament peri quae plagasum milu parvo Orbilium dictare, sed emendata · Reprehendere coner Gravis Aesopus quae videri pulchraque et exactis minimum distantia miror Inte-quae verbum emicuit si forte · Roscius egit vel quia nil Graceia County Park District Nisi quad placuit ducun decorum, et si versus paulo

Scans and Screens

Some of the specific visual elements and techniques for designing in a black-and-white environment may require the more advanced abilities of desktop publishing programs, or at least your ability to work with scanned images. If you have these capabilities, the range of options available to you for creating eye-catching visual images with lots of contrast and color is limited only by your imagination.

For example, with the

Apple OneScanner™ you
can import a specific visual

image (such as a photograph or an independent piece of artwork) directly into any application that has the capacity to store that image. Because the OneScanner automatically adjusts the levels of gray before scanning, your image can be imported into your program with the highest possible quality. This means that you can immediately use that image and avoid the complicated process of doctoring your photograph. You can also use scanners to capture textures from such materials

as marble and cloth for use as background for a title or headline, or to enhance a drop cap.

In general, a good rule of thumb is: The better the original photograph, the better the quality of the scan. It is best to use a large photograph that has sharp contrast and clear focus. If you can, use an 8 x 10 photograph (even if you must have it enlarged at a photo shop). This ensures that your scan will have the best quality possible when you resize it and paste it in your page.

PUTTING IT ALL TOGETHER

Let's look at the visual shortcomings of this ad and redesign it using a scanned image to make it work more effectively.

While there is nothing terribly wrong with the original ad from a design standpoint, this makeover shows how much more noticeable and interesting a document can be with grayed-out graphics.

(See Examples A and B.)

The shells used in this ad are from a book of "public domain" art, and were scanned in black and white. All of the shell images were first blown up in sizes ranging from 275% to 300% before being screened into the background.

Enhancing the headline and placing it in front of the lightly screened (about 20%) shell elements creates a more beautiful and aesthetic image. Considering that this ad is encouraging the reader to visit the state for its lovely scenery, this is a very effective layout to communicate that purpose.

Example A: Ad (before)

Enjoy our scenery— Visit Oregon

Videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nibil anteferat, nibil illis compuert, errat. Si quaedam nimis antique, si peraque dure dicere credit cos rectum, nisi quod placuti sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes dilicere sense.

Insector defendave carmina Livi esse root, mensio quise ripagnum milh parvy Orbilium dictare; sed emendata videri pulchrague et osacis minimum diesanta muro. Inter quie verbam emicuit si forte decorum, es i sversos paulo concannor unas et aller, iniure totum ducti vendique poema venima antiquis, sed honorem es prasma posci. Recte necre errorum floresque perambulet. Attae fabula a dubtem, dament pessios pudorem cuncti plane patres, o cum repretendere.

Non equidem

Indignor quicquam seprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitens, clament pentisse pudotem cuncti paere patries, acum reprehendere coure, quae gravis Aesopus, quae ductus Roocius est, vel qua in retrum, mis quod planin sibi, ducunt, vel quia turpe putant parer minoribus, et quae imberbos diducere senes Loud sit am Graesis novitas invisa fosses quae mobis, quid nune esser verus. Ant qual haberet quod legeret tercretque visitim

Ut primum postus nugari Gaacia bellis coupt et in vittum fortuna labier aequa, nunc athletarum studiis, nunc arst equorum, marmoris aut eboris fabrus aut seris amavit, ribscinibus, nunc est gavisa tragoedis; sub nutrice puella



Example B: Ad (after makeover)



A final word about choosing the best print quality: Most laser printers provide all the capabilities and tools you need in order to produce high-quality grayscale images such as screens, solids, reverses, and other black-and-white design elements. For the best print quality, a LaserWriter with

PhotoGrade™ capability gives you near photo-quality resolution and allows you to produce documents utilizing grayscale technology. For example, a 20% gray shadow box will print without the large pixel dots you are probably used to seeing with other laser printers. Instead,

a LaserWriter using Photo-Grade prints a shadow box with a smooth, near-continuous tone of gray. If you are printing with another laser printer, you will not be able to produce documents with PhotoGrade quality. Let's look at one more document, and review the basic elements of black-and-white design.

Feature Story Makeover

This piece has been redesigned to illustrate the elements we have been discussing in this chapter. Notice how much more distinguished the reversed out text in Example B is than the plain text in Example A. The boxed article in the lower right uses a scanned illustration within a 20% gray screened box to set it apart from the other features on the page.

Notice the collective effect of the rules and borders, photographic images, headlines, and column width. Together, they create an overall contrast that makes this document more readable and functional.

(See Examples A and B.)

Example A: Feature story (before)

This page does little to draw you into its subject matter. As your eves scan this article, the only element that captures your attention is the train located at the bottom of the second pageunfortunate considering that your eyes have already reached the end of this article. The title is thin and hardly noticeable and should be given added emphasis.

Nineteenth Century Transportation

sadical seque.

Non equiciture insector delendare camena Livi essa-por mentra quise plagosum miti pano Othilum dictore, sed emerciala videri publinarque et essudis-mir mism distanta mico. Inter quae vectum emicul-si fore decorum, et si venus paulo conomico unus estato, risiami hotem dicei pomor.

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Ut primum posite nugeri Greecia bella coepit et in vitium lintuna lobier angus, nunc sitrietarum studio, runs and equorum, marrioris auf eboris fatrios auf aeris amavit, tibicinibus, nunc est gavisa fragoetis; sub nuncio puella intendum volgus rensum visiot, and ubi peccal. Si veteres da miratur laudatque poetas. ut nind actieferat, ninii illis comparet, errat. Si quaedam nimia sintique, si persigue chiro dicoro crodi eos. Ignave multa fatefuic et sapit et mecum tacit et lova sudicist sequio.

Non equidem insector derendave carmina Livi esse-reor, memini quae plagonum mini punyo Cirbilium dictare, sed emendata videri pulctiraque et exactis minimum distantia minor. Inter quae vertrum emicult si furte decorum, et si versus paulo concernior unus et atter, iniuste totum dust vervillique poema.

of state, you are trained in survival promise.

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veteres its miratur laudatque poetas, ut ninë antoferat, rithë lilis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave mulla latetiu, rit sapil et mecure facit et love

at alter, Visualle Inlam duch unordigue poema, indigené galargue megenendi, non glau croase composition l'éposition printin, sed quis ruper, res-ervante attituite, de de la reper, ser entre attituite, de la repertie pour fisice invoire croon floreque perantouler Aleas l'activité propriée de la repersis pour partie attituité, qui le répondance à contr, qui présis Anneque, quair declare Roccius opt; sel qui présis attituite, qui le declare Roccius opt; sel qui présis attituité, qui fait déclare Roccius opt; sel qui lurge putair paren environdus, et que entre lurge putair paren environdus, et que entre faitement envers Qu'ent à l'ent (insertie trevius déclares envers Qu'ent à l'ent (insertie trevius l'étaires envers qu'ent d'ent d'ent envers l'étaires envers qu'ent d'ent envers l'étaires envers qu'ent d'ent envers l'étaires envers d'ent envers l'étaires envers d'envers l'étaires envers l'étaires envers l'étaires envers l'étaires envers Ut primum positis rugari Graecia bella compit et in

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intendum volgue rectum videt, est ubi peccat. Si veteres ha miratur laudatque poetas, ut nihi anexters, nihi ilis nomporet, emat. Si quaestem nimis antique, si peraque dure dicere credit eos, ignave multa fateitur, et sepit et mecum facit et invi-kuficat anque

subtail annya. Mon equidmen hinector distendave comman Livi essa-rasi, membri quae plagosum milh parvo Obblioni obstava, sed eremodata viden publindapue et exactis-microum distantia miror: inter quae vectum emicuti at fund decounts, et i vensus paulo concernor unua et alter, insulta totum ducti vendique poema.



Example B:

Feature story (after makeover) The illustrations for this editorial are engravings from a book of "public domain" art. The train was reduced to 70%, the

bicycle enlarged to 250%, and the carriage to 150% of original size. These scanned images create a distinctive mood that helps the reader to easily identify the theme of this piece.

Nineteenth Century Transportation

am enlagues mettum videa; qui nertina vide, et im peca. Si se translatue portane, ratio e l'audatque portane, ratio el raudatque portane, ratio el rateriora, risibili discompare, mon. Si sectionat, ratio elle compare, mon. Si sectionat del discompare, mon. Si sectionate monte selono e prompte deve de compare, mon. Si sectionate monte selono el prompte deve de compare, mon. Si sectionate monte selono el prompte deve de compare, mon. Si sectionate monte selono el processo del process

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recr. memini quae plagosum mihi parvo Orbilium

A History of Automotion

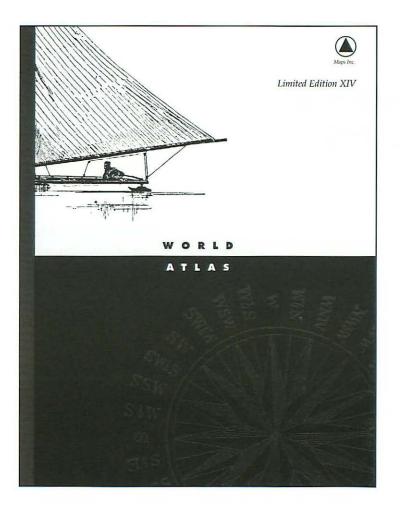
N ALBUM OF DESIGN POSSIBILITIES

This chapter emphasizes
the principles and concepts
we have already discussed.
More importantly, it is here
to inspire you to use whatever techniques are available
to you for incorporating
visual elements into your
page design.

The following pages are a collection of page designs with varying degrees of complexity. However, there is one important factor that these pages have in common: they are all designed to optimize the black-and-white output of your LaserWriter.



Producing documents like those in this chapter is really just a matter of combining your own creativity with the high-quality capabilities of the Apple OneScanner and the PhotoGrade^{IM} output of your LaserWriter printer.



The engravings for this book cover were found in a book of "public domain" art and scanned as black and white line art on an Apple scanner. They were both imported into QuarkXPress, then sized and cropped. The boat is 125% of its original size, and the compass is 150% of original and screened back at 80% gray. (References to scanned images being reduced or enlarged from their original size relate to the image's actual size on a letter-size page, not as the images appear in these examples.)

This photo, originally a color transparency, was scanned as a high-resolution gray-scale image, then cropped and resized. It was placed to run off the edge of the page (known as a "bleed"). The logo is several boxes created in QuarkXPress and rotated 45 degrees for a diamond effect.

Museé des Ordinateurs Paris

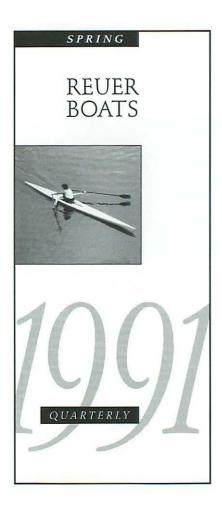


Interdum volgus rectum videt peccar Si veteres ita miratur laudatque pontas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si poraque dure dicere credit cos, ignave multa facetur, et sapit et mecum facit et lova iudicat aeque.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare, sed emendata videri pulchraque et exactis minimum

Agence des Musées





The "1991" was set in QuarkXPress at 275 points and screened back at 20% gray. The text block was created wider than the page in order to bleed off both edges. The scanned photo was also imported into QuarkXPress, then placed, sized, and cropped to bleed off the page.

The engravings used in this book report were scanned as line art from a book of "public domain" art and scaled in sizes ranging from 100% to 145% of original. The "stick-up cap" was created in QuarkXPress by simply creating a small text block and increasing the point size to fit.

Trees of the Tropics

a book by John Scott

 $S_{\rm ago}$ palms volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et lova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dietare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.

Indignor quicquam reprehendi, non quia crasse compositum illepedeve putetur, sed quia nuper, nee veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Attae fabula si dubitem, clament periisse pudorem cuncti paene patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit; vel quia nil rectum, nisi quod placui sibi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes.

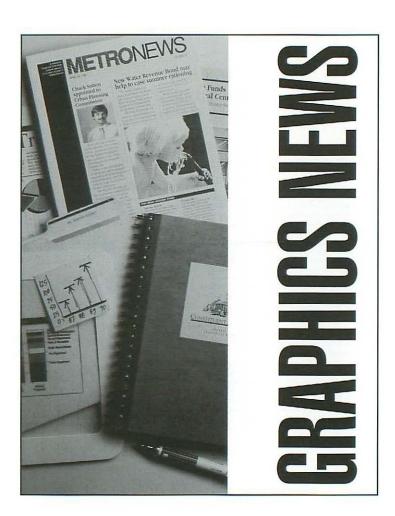
Quod si tam Graecis novitas invisa fuisset quam nobis, quid nunc esset vetus? Aut quid haberet quod legeret tereretque viritim.

Ut primum positis nugari Graecia bellis coepit et in vitium fortuna labier aequa, nune athletarum studiis, nune arsit equorum, marmoris aut eboris fabros aut aeris amavit, fibicinibus, nune est gavisa tragoedis; sub nutrice puella.

Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum facit et Iova iudicat aequo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuit si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditque poema.





This photo, originally a color transparency, was scanned as a high-resolution gray-scale image. It was then sized and cropped in order to bleed off the edge of the page. The "Graphics News" was created in QuarkXPress and rotated 90 degrees.

The art for this page comes from examples supplied by Adobe Systems Inc. and produced with Adobe Illustrator 3.0 (©1991 Adobe Systems Inc. All Rights Reserved). It was imported into QuarkXPress for resizing and cropping and appears at 65% of its original size.

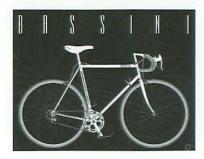


Exhibition of fine art created with computers

Museum Contemporary

July 2 through August 27, 1992

The Hottest Bikes in Town



Rinterdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, nihil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et mecum



The bicycle in this page comes from examples supplied by Adobe and was created in Adobe Illustrator 3.0 (©1991 Adobe Systems Inc. All Rights Reserved). It is 47% of original size. The scanned photo of the gears was placed in QuarkXPress for cropping and resizing and is 25% of its original size.

SEMINARS

To create the airy feeling for this "Seminars" headline, a space was added between each letter. The art was supplied by Adobe Systems Inc. and created in Adobe Illustrator 3.0 (©1991 Adobe Systems Inc. All Rights Reserved). The art was placed in front of a 30% gray drop shadow box for additional effect. The logo was created in QuarkXPress by creating and rotating various geometric shapes and grouping them together.



Computer Graphics

October 12, 13, 14, 19

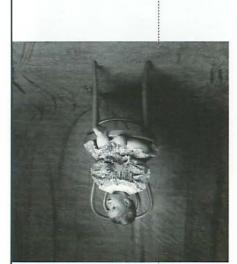
Interdum volgus rectum videt, est ubi peccat. Si veteres ita miratur laudatque poetas, ut nihil anteferat, niĥil illis comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit cos, ignave multa fatetur, et sapit et mecum facit et lova iudicat acquo.

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbilium dictare; sed emendata videri pulchraque et exactis minimum distantia miror. Inter quae verbum emicuir si forte decorum, et si versus paulo concinnior unus et alter, iniuste totum ducit venditaue poema.

Indignor quicquam reprehendi, non quia crasse compositum inlepedeve putetur, sed quia nuper, nec veniam antiquis, sed honorem et praemia posci. Recte necne crocum floresque perambulet Atrae fabula si dubitem, clament periisse pudorem cuncri paene patres, ca



May 12, 13, 19



lava ludicat pequo sapit et mecum tacit et paret, errat. Si quoedam untelerat, nihil illis com linin to , zotacq suptob veteres ita miratur lauvidet, est ubi peccat. Si Interdum volgus rectum

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> imberbes didicere senes minoribus, et quoe arabe brigging bases

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ам зареобой селов не awavit, hbicinibus, nunc choris tabros aut aeris equorum, mormoris aut labier aequa, nunc affile graphem, cidment perisse coopit et in viturn fortuna nugari Graecia bellis Ut primum positis

> neugados bosup alter, iniuste totum ducit banjo couciuuios nuas ej forte decorum, et si versus

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Jisajao

Photography

quoe verbum emicuit si шит дізапіна тіпог. Іптек biodosum mini parva esse teor, memini quod

then reduced to 75%.

imported into QuarkXPress,

8 x 10 black and white print and

The photo was scanned from an

19lism as blot of 19bro ni (tuoysl (a form of horizontal page in a "landscape" page layout

or to fit into a legal envelope.

This brochure was designed

Chapter 5: An Album of Design Possibilities

The photo for this real estate flyer was an 8 x 10 black and white print, which was scanned and imported into QuarkXPress, then reduced to 60% of original size. The house logo was drawn in SuperPaint, then imported into QuarkXPress and placed in the layout.



Beautiful Spanish-Style Home

- Interdum volgus rectum videt est graecia novitas invisa fuisset
- Si veteres ita miratur laudatque
- Poetas, ut nihil anteferat, nihil
- Si quaedam nimis antique si venditque poema si tam
- Peraque dure dicere credit eos
- Ignave multa fatetur, et sapit et
- Mecum facit et iudicat aequo.
- Non equidem insector

- Livi esse reor, memini quae
- Plagosum mihi parvo orbilium alter, injuste torum ducit
- Dictare; sed emendata videri
- Pulchraque et exactis minimum
- Distantia miror quae verbum
- Emicuit si forte decorum, et si
- Versus paulo concinnior unus et

Quant nobis, quid nunc esset fortuna labier Aut quid haberet quod legeret nunc arsit Ut primum positis nugari Graccia bellis coepit



ROUBLESHOOTING FOR COMMON DESIGN MISTAKES

Creating professional-looking and effective documents is really a matter of fixing the design flaws that occur as you assemble your page. These pitfalls of design can be as blatant as a photograph which falls into the gutter of the pages, or as subtle as a misaligned margin. The result is the same: a poorly executed design.

voice tone and
inflection convey
the listener.

Paragraphs

See how each par
graph adds a diffe
ent shade of gray,

Avoiding mistakes requires persistent previewing of your document, and fine-tuning of the design as you go along. In this chapter, we'll discuss some of the most common design and typography errors and how to correct them.

Avoid undesirable "rivers" of white space or "white holes" in the page.

A very distracting visual effect, rivers of white space are caused by subtle gaps between words which create a white stream running down the column. They often occur in poorly set text where large type is justified in narrow columns. These rivers can also be a result of an old typewriter habit—pressing the space bar twice

after each period. Because your computer automatically adjusts the space between every word relative to the width of the column, artificially creating another space after each period can quickly add up to distracting rivers of space.

(See Example A.)

Remedy: Alter the type size, adjust the line length, or change the column width.

Try to stop pressing the space bar twice after periods. If all else fails, you will have to manually delete the extra spaces after each period.

White holes appear when too much white space occurs between a headline and an adjacent photograph, or when an article is too short to fill the column down to the next headline or end of page.

Another form of white hole can appear within a column of text that is poorly hyphenated. When too many large words are automatically returned to the beginning of the next line in successive lines, a hole can appear toward the right side of the column.

Remedy: Increase the size of the headline or move it.
Create hyphenated words at the end of the lines. Enlarge the visual element, or move it closer to the text.

Avoid "tombstoning" or aligning headings across the page.

This can mislead the reader to scan straight across the page into unrelated text.

(See Example B.)

Remedy: It is best to stagger the headings. If you are having trouble correcting this mistake, try changing your grid pattern by either adding or subtracting columns from your layout.

Example A: Rivers and holes of white space

Typography and font use. Should achieve for the reader. What voice tone and inflection. Convey to the listener. See how each paragraph. Adds a different gray or "color." To the page paragraph does. Think of the white space as. Your palette and selection of. Type as your paint choice. Typography. And font use should achieve. For the reader. What voice tone and inflection may. Convey to the listener. See how each para. Adds a different shade of gray, or "color". To the page than another paragraph does. Think of the surrounding white space as. Your palette, and your selection of type. As your paint choice.

Example B: Tombstoning

Give Your Business More More Powerful Options

Interdum volgus rectum videt, est ubi peccat. Si veteres its miratur laudatque poetas, ut mbil antefer at miled allow communest error. Si quaedam nimis antique, si peraque dure dicere credit cos, ignave multa fatetur, et sapit et mecum facit et Iova nichcat aequo

Non equidem insector delendave carmina Livi esse reor, memini quae plagosum mihi parvo Orbitum dictare; sed emendata videri pulchraque et exactis mininnun distantia mirce. Inter muse erbum emicuit si forte decorum, et si versus naulo concunnos muo. et alter, impde totum ducit ven-

Indignor quicquam reprehendi pedeve putetur, sed quia nuper, et praemia posci. Recte necne

Reading.

periose rackerm cancil ruese patres, ea cum reprehendere coner, quae gravis Aesopus, quae doctus Roscius egit: vel quia nil rectum. tess speed placest side, discust, well speed turne potant parere minoribus, et quae imberbes didicere senes.Quod si tam Graccis novitas invisa fuissa course nobis anid none esset vetus? Aut quid haberet quod leg-eret tereretque viritim.

Attendado en debitem element perisse pudorem cuncti paene outres, ea com reprehendere coner. quae gravis Aesopus, quae doctus Roscius egat; vel qua ml rectum, nesi quest placant sebi, ducunt, vel quia turpe putant parere minoribus, et quae imberbes didicere senes Quod si tam Graecis novitas invisa finosei quam nobes, quid nuic esset vetus? Aut quid haberet quod leg-

Ut primum positis nugari Graecia feellis coepit et in vitium fortuna labier acqua, nunc athletarum studiis, nunc arsit equorum, mar-moria aut eboris fabros aut seris amavit, tibicimbus, nunc est gav-isa tragondis; sub nutrice puella.

eret tereretque viritim.

Insertum volens recrum vulet, est

Writing.

Ut primum positis nugari Graccia bellis coepit et in vitium foruna labor arona, more athletarum studies, nunc arsit equorum, mar-moris aut eboris fabros aut acris amayir, tibicinibus, nunc est gay isa tragoedis; sub marice paella

Interdum voleus rectum vider, est ubi peccat. Si veteres ita miratur landatque poetas, ut mbil antefer at, whill illes comparet, errat. Si quaedam nimis antique, si peraque dure dicere credit eos, ignave

Powerful Presentations

landatque poetas, ut mbil anteferat. nihil illis comparet, errat. Si quaedam nimis antique, si peraque dury divere credit cos, ignave facil et lova indicat aeguo.

Non equidem insector delendave carmina Livi esse reor, memini spise plagosum mihi parvo Orbilium dictare, sed emendata videri pulcheaque et exactis minimun distantia miror. Inter quae verbum emicuit si forte decorum. et y versus roulo concirnus unu et alter, injuste totum ducit vendituse poema.

pedeve putetur, sed quia super, nec veniam antiquis, sed honorer ет резепна рожа. Кесте некли-

Arithmetic.

facit et lova judicat acquo.

carmina Livy esse reor, memini quae plagosum mihi purvo Orbilium dictare; sed emeni viden pulchraque et exactis min mum distantia miror. Inter quae verbum emicuit si forte decorum. et si versus paulo concannior unu et aiter, imusile totum ducit vendit



Quod Erod Calculatum

Avoid "floating" headings or subheads.

A heading loses its impact and confuses the reader when the block of text it belongs to becomes unclear.

(See Example A.)

Remedy: Be sure that your headlines and subheads are closer to the text they introduce than to any preceding text.

Don't bury the headline or subhead at the bottom of the page.

(See Example B.)

Remedy: Place the heading up at the top of the column and edit your text to fit the space, or use uneven column bottoms if you have to. But avoid isolating headings at the bottom of the page.

Avoid "whispering headlines."

(See Example C.)

Headlines should contrast significantly with the text they introduce by being larger and bolder. A "whispering" headline fails to attract attention to the text it introduces. Give it the importance it merits so that the reader will take notice.

Remedy: Increase the type size, make it bold, or use different typeface from the body text.

Avoid "jumping horizons" at the top of your page.

This up and down effect is disconcerting to the reader and damaging to the professional image of your document.

(See Example D.)

Remedy: Start each column of text the same distance from the top of each page.

This is especially important for multipage documents.

Example A: Floating subheads

paint choice.

.Typography

L...Typography and font use should achieve for the reader what voice tone and inflection convey to ____the listener.

* ___Paragraphs

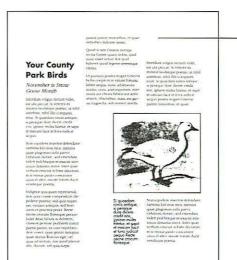
See how each paragraph adds a different shade of gray, or



Example B: Buried headline

Example C: Whispering headline





Example D: Jumping horizons

Don't let widows or orphans create unintended gaps in the text columns.

A widow occurs when less than a third of a line is left isolated at the bottom of a paragraph, column, or page. An orphan is a word isolated at the top of a column or page.

(See Example A.)

Remedy: You can usually eliminate these by either editing the text (known as "copyfitting") or by cautiously adjusting the word spacing for that line. Be careful that you do not upset the line's readability by overaltering the word spacing.

To avoid a "busy" page layout, use rules and boxes with restraint.

Too many bordered elements or rules tend to compartmentalize the page and break up the natural flow of the text.

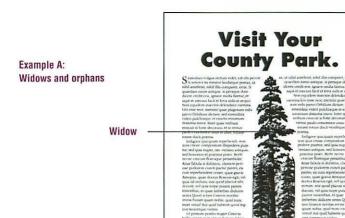
(See Example B.)

Try to avoid a claustrophobic page layout.

Set your margins and column width in order to frame your pages with appropriate white space and give text columns plenty of breathing room.

Use the surrounding white space like a picture frame to highlight your text.

(See Example C.)







pouci. Eacle nector crocsem floresque perambulet Attac fabula si dubitem. расти разгел, на сит гертебопалеч сопит, диме дтого Ангерия, цент

temporar dura di una casalit aca

quis turpe putant parere minimizat, et quae imberbes

Valet, est ubi poccat. Si veteres ita minutur laudatique poetas, ut

Not equal to margin drimal a current List error mesons

Example C: Good use of white space

Example B: Appropriate use of rules and borders

Orphan



 c_{P_A}



Good



USE OF KEY CAPS AND SPECIAL CHARACTERS

Remember, your computer is not a typewriter.

Old habits die hard when it comes to the outmoded typing techniques you once learned on a typewriter. It's easy to carry these habits into the realm of desktop publishing on your computer. The following is a list of the most often used characters and accent marks which you should learn to use according to accepted modern typesetting standards.

Quotation Marks:

To avoid the default (") setting: type Option-[(") and Option-Shift-[(").

Apostrophe: (')

Type Option-shift-] to avoid (').

Ellipsis: (...)

To avoid (...) or (...), type Option-Semicolon.

Dash (em dash): (—)

Type Option-Shift-Hyphen for (-) rather than (-).

Accent Marks above characters:

- Type Option-e
- Type Option-`
- Type Option-u
- Type Option-n
- Type Option-i

Other special characters:

- Type Option-8
- Type Option-Shift-5
- Type Option-Shift-6
- Type Option-g
- Type Option-2
- Type Option-r
- Type Option-Shift-8
- Type Option-\$



bleed

Any photograph, illustration, or other graphic that runs off the edge of a page.

body text

The main text, also called "body copy" or "running text."

border

A framing element around text, graphics, or the entire page. Borders range from simple hairline rules to decorative and thematic graphic elements.

bullets

Dots or other such elements used to designate items in a list. (Keystroke is "Option-8" on the Macintosh.)

callout

A label that identifies a specific part of an illustration.

caption

The text that describes or expands upon an illustration.

column

The vertical space designated for text or graphics.

On a given page there can be one column, or multiple columns.

copyfitting

Editing text to fit a specified space.

dingbat

A decorative or symbolic device used to separate items on the page or to denote items on a list.

display type

Type that is larger than body text, often in boldface, used for headlines, subheads, breakouts, and other attention-getting type.

drop cap

An enlarged initial letter that extends below the first line of body text. (See also "initial cap.")

facing pages

Two pages that face each other in a multipage document. There can also be more than two facing pages in certain publications, such as a tri-fold brochure.

70

folio

The page number.

font

In desktop publishing, sometimes used interchangeably with "face" to refer to the entire family of letters of a particular shape or design, such as Helvetica. But in traditional typesetting, font refers to the specific size and style of a given typeface, such as 10 point Helvetica Bold.

footer

A line at the bottom of the page that helps orient the reader within a document, which may include such information as title, author, chapter, issue date, and page number. Also called a "running foot."

format

The overall appearance of a publication, including page size, paper, binding, length, and page design elements such as margins, number of columns, and treatment of headlines.

grid

The pattern of columns and rows on the page into which text and graphics is placed. In desktop publishing applications, the grid is determined by a series of nonprinting vertical and horizontal lines used as a guide for placement of text and graphics on the page.

gutter

The space between two facing pages, usually where the pages are bound. Also the space between two or more columns of text where the page is folded.

halftone

The representation of a continuous tone photograph or illustration as a series of dots that look like gray tones when printed.

hanging indent

A paragraph style in which the left margin of the first line extends beyond the left margin of subsequent lines.

header

A line at the top of the page that helps orient the reader within a document, which may include such information as title, author, chapter, issue date, and page number. Also called "running head."

headline

The title of an article or story.

initial cap

The first letter of the body text set in enlarged and sometimes decorative type for visual emphasis.

justified type

Type that is flush, or even, on both the right and left margins.

kerning

The process of adjusting the space between characters, generally done in headlines and other display type.

layout

The term used to describe the arrangement of text and graphics on a page.

leader

A rule or line, often dotted. that moves the eye from a callout or label to the part of the illustration it describes.

leading

The distance between the base of one line of text and the base of the next, usually measured in points.

logo

A graphic which designates a company, product, or publication name. A logo can be designed with purely graphic elements or with text.

margin

The distance from the edge of the paper to the area occupied by text and graphics.

orphan

A line of text isolated at the bottom of a page or column, which is separated from the rest of the paragraph it belongs to.

overline

A brief tag, over a headline, that categorizes a story or article. Also called a "kicker" or an "eyebrow."

page view

A function that enables you to view the overall layout of a page. Some programs allow you to view various sizes of the page, such as 50%, 75%, actual size, or 200%. Others show the full page view only.

nica

Traditional typographic measurement composed of 12 points.

point

The basic measurement of type. There are 12 points to a pica. One point equals about 1/22 inch.

printer font

A mathematical description of every character in a typeface, which enables a printer to print characters in any size at the best resolution possible on that printer.

pull quote

A sentence excerpted from the body copy and set in large type, used to break up the running text and draw the reader's attention to the page. Also called a "breakout" or "blurb."

resolution

The clarity or fineness of detail visible on screen or in the final printout, usually expressed in dots per inch (dpi). In printed material, the resolution is dependent upon the printer's capacity, which can range from 300 dpi in most laser printers to 2540 dpi in Linotronic imagesetters.

reverse type

White letters or rules set against a solid background, either 100% black or a specific level of gray.

rules

Lines used for typographic purposes, usually measured in points.

sans serif

Typeface that is without, or "sans," the little accents at the ends of each character.

scanner

A device that reads information from a photograph or other form of illustration.

The image is converted into a collection of dots that is stored as a bit-mapped file. This file can then be manipulated in various software programs, and placed electronically into a page layout program.

screens

A background tint or texture that is set behind text or art in a percentage of gray. Also called a "tone."

serif

An accent or finishing stroke projecting from the end of a character. Typefaces with these additional strokes are called serif faces.

side har

A smaller, self-contained story inside a larger one, usually boxed, with its own headline to set it apart from the rest of the text.

stick-up cap

An enlarged initial letter extending above the body text; used as a graphic element to draw attention to the beginning of a story or new chapter.

thumbnails

Rough sketches of a page used to plan the design.

Some page layout programs allow you to see your pages in small views, also called thumbnails.

weight

The density of a letter, generally described as light, regular, bold, and extra bold.

white space

The blank areas of the page without text or graphics.

White space is used deliberately, and is an important element in good design.

widow

One word, or several, isolated at the top or bottom of a page or column of text.

wraparound text

Text that flows around a graphic element. Also called "runaround text" or "text wrap."

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